

Spring, 1950

This shows the same game as Diagram 1 with all dame filled. But there still remain prisoners on the board at points H1, P14, C16 and D16. These dead stones are now removed from the board. W picks up the three dead black stones and adds them to the stones previously captured during the game, which in this case are three, making a total of six black prisoners, which will be used to fill in points in B's territory. B picks up the one dead white stone and adds it to the five white stones captured in the course of the game, also making a total of six prisoners, which B will use to fill up part of W's territory.

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An Introduction to Go (continued)

The board now presents the appearance shown in Diagram 3. It is customary to use the prisoners to fill in single points of the enemy's territory, such as L11 and D9, to facilitate counting. Then the vacant territories are arranged as far as possible in multiples of five and ten points, also to facilitate the count.

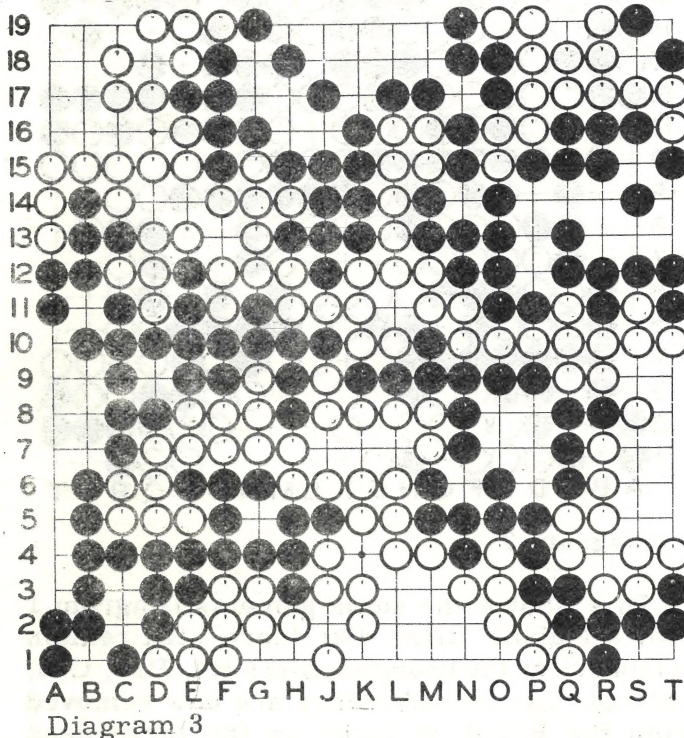
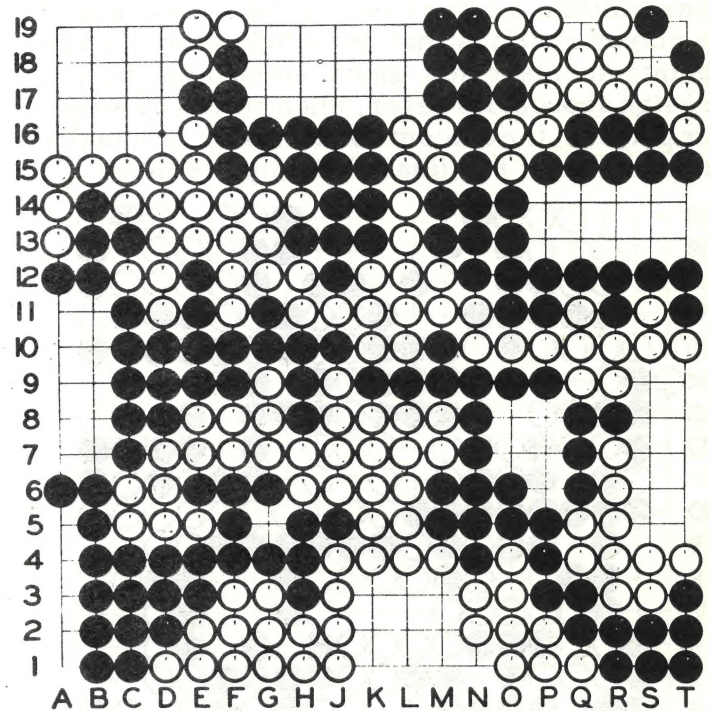


Diagram 4 shows the final position of the board. The black territory adds up to 46 points: 15 points around J18, 10 points around B9, 10 points around R13, 5 points around P7, 5 points around A3, and one point at G5. The white territory amounts to 36 points: 10 points around L2, 10 points around T7, and 16 points around C17. This makes B the winner by a score of 10 points.



As previously stated in Part I, certain complexities may arise over the ending of the game; and generally only one or two points are involved, although in some cases the game actually cannot be finished. These complexities, however, need not concern the average player; and this method of counting will be sufficient for all but extremely rare end positions.

The End

... the go-fever which is more real than many doctors' diseases, waked and raged.

— Rudyard Kipling, The Light that Failed

MODERN GO GAMES

First Honinbo Title Match

Game 3

Tokyo, 29th April-12th May, 1941

Black: Kato Shin 12 hours, 57 minutes

White: Sekiyami Riichi 12 hours, 31 minutes

Comments by Kitani Minoru

Translated by Dr Frederick M. Mossner

Kato, the conservative classicist, in this third game of the match again commences by seizing two high "pressure points," the handi-capp points of adjacent corners, just as he did with the black stones in the first game. (Susuki, in his notes on the first game, criticized •1 Q16 and •3 Q4 as "too ambitious".)

Sekiyama, however, this time adopts a different, more conservative opening configuration, while in the first game he set up a modern oshimari (large, loose corner closure) in one corner—one of the features of Sekiyama's book Gote no Sente.

The second game, with the modernist Sekiyama playing Black, was begun by occupation of the more traditional 3,4 point. Kato again played his first two stones on handicap points, but this time the white stones were in diagonal corners. Sekiyama with his second stone completed a classical shimari (3,4-5,4) in the first corner, and with his next stone played high (5,4) in the unoccupied corner. It would seem difficult to tell a classicist from a modernist without an official program.

— Thomas L. Rossi

Black	White	Black	White
1 Q16	2 E17	17 F13	18 D13n
3 Q4	4 D3	19 F14	20 J16n
5 C16n	6 O17	21 B15	22 F12
7 Q14	8 C13	23 G12	24 F11
9 D15	10 G16	25 C6n	26 D8n
11 D17n	12 E16n	27 C8	28 C9
13 E14n	14 D16n	29 D9	30 E8n
15 C17	16 E13		

•5 C16. An alternative is •5 C15, °6 C16, with the threat of °C10, which B must forestall by occupying that point himself.

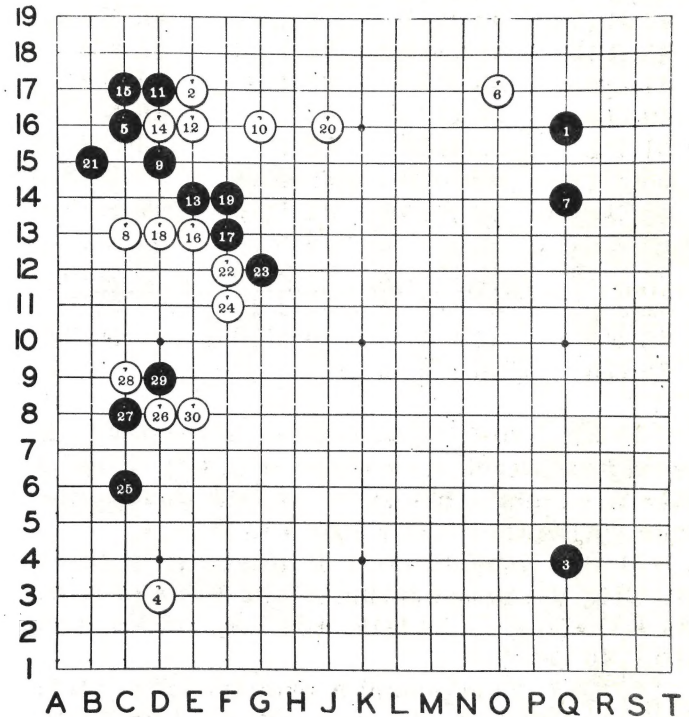
•11 D17. This prevents W from continuing with °C18.

°12 E16. If °12 C6, B replies •13 E16, pressing into W's n position.

•13 E14. Should B play •13 D18, then °14 C6! After the text play, however, W must first strengthen his stone at °C13, while B prepares a further attack beginning with °K16.

°14 D16. If the usual °14 D11, •15 K16!

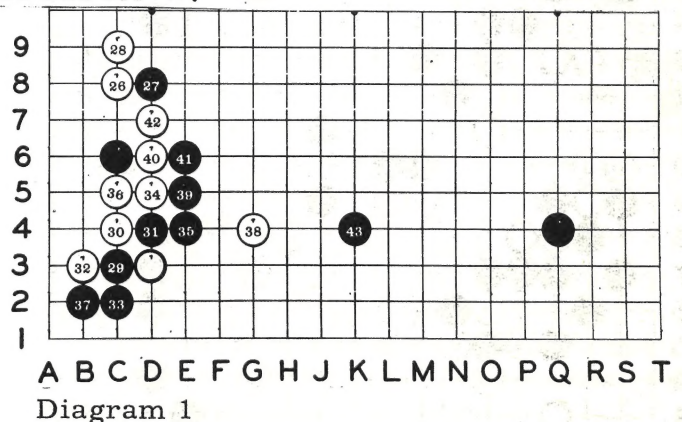
°18 D13. If °18 E12. •19 G14.



°20 J16. Another possibility is the cut °20 C15, with the continuation •21 B15, °22 C14, •23 J16, °24 H15, •25 H13, °26 J15, •27 L16.

•25 C6. If •25 C5, °26 C9, and no effective plays are left for B.

°26 D8. If °26 C4, •27 C9; while if °26 C8, then the sequence of Diagram 1, and the result is bad for W.

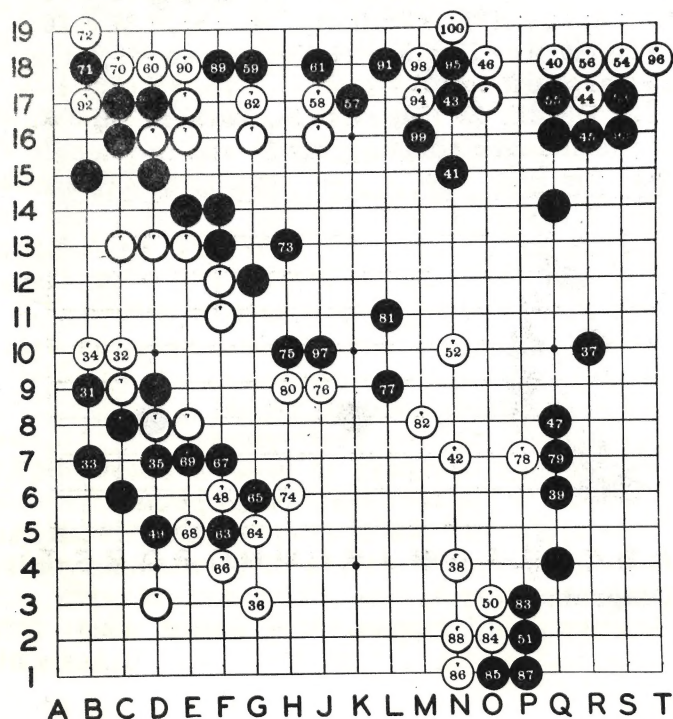


Black	White	Black	White
31 B9 an	32 C10	67 F7 a	68 E5+
33 B7	34 B10	69 E7	70 C18
35 D7	36 G3	71 B18 n	72 B19
37 R10	38 N4	73 H13	74 H6 an
39 Q6	40 Q18 n	75 H10 n	76 J9 n
41 N15 n	42 N7 n	77 L9 n	78 P7 n
43 N17 n	44 R17	79 Q7	80 H9 n
45 R16	46 O18 n	81 L11	82 M8
47 Q8 n	48 F6 n	83 P3	84 O2
49 D5 n	50 O3 n	85 O1	86 N1
51 P2	52 N10	87 P1	88 N2
53 S17	54 S18	89 F18	90 E18
55 Q17 a	56 R18	91 L18	92 B17 a
57 K17	58 J17	93 S16	94 M17
59 G18	60 D18 n	95 N18	96 T18
61 J18	62 G17 n	97 J10 n	98 M18
63 F5	64 G5	99 M16 n	100 N19 a
65 G6	66 F4 an		

°30 E8. °30 C10 would be a mistake. B would first attack the corner with •31 C3, and after W supports his stone at °D3 would continue with either •33 E8 or •33 D7.

•31 B9. Essential! If B mistakenly tries •31 C10, the play continues °32 B9, •33 B10, °34 B8, •35 C7, °36 D10, •37 E9, °38 F9, •39 E10, °40 D11!

°40 Q18. This probably prepares for °O15. If simply °40 O15, the reply •41 Q18 protects the corner and threatens further to reduce W's n territory.



•41 N15. If •41 R17, °42 O15.
°42 N7. If °42 M6, •43 N6 assures B a large side territory; or if instead °42 M16, holding the n edge, •43 N6, °44 L4.

•43 N17. This endangers the five white stones at the nw as well as the nw corner.

°46 O18. If °46 N18, •47 O18, °48 P18, •49 O16, °50 O19+, •51 M17 is favorable for B.

•47 Q8. Another possibility is •47 P3.

°48 F6. Otherwise B can cut into the white territory beginning with •F7.

•49 D5. Good! •49 B3 is an alternative. After the text, if B later finds an opportunity he can break into the center with •F5, °G5, •G6!

°50 O3. If instead °50 Q3, there follows: •51 P3, °52 P4, •53 O2, which is bad for W.

°60 D18. °60 H18 would be bad because of •61 E18.

°62 G17. This is essential to preserve the white position.

°66 F4. °66 F7 would be a mistake since B would continue •67 G4, °68 H5, •69 F4, °70 H4, •71 F3.

•71 B18. If simply •71 H13, °72 B17.

°74 H6. Very good! If B plays here, the white territory is greatly reduced.

•75 H10. This prepares attacks against both the w side and the center.

°76 J9. Otherwise •J7.

•77 L9. An important play which may decide the game.

°78 P7. Rather complex.

°80 H9. If °80 L10, •81 N9. Now if °82 M10, •83 N8. If instead °82 O9, •83 M10, °84 M11, •85 M9, threatening •K10 and •O10.

However, if W plays °80 J10 instead of the weak text play, there follows: •81 L11, °82 J12, and the two black stones on line L cannot connect with B's nw position.

•97 J10. If •97 C3, °98 J12.

•99 M16. •99 B3 would be bad after °100 N16, •101 M16, °102 O16, •103 L17, °104 M15!



Black	White	Black	White
101 N16	102 G11	137 C15	138 J13n
103 H11	104 J12	139 L13n	140 J14
105 H12	106 M11	141 L17a	142 M19
107 L12	108 B3n	143 N13n	144 N12
109 C4	110 B4n	145 O13	146 P5n
111 A10	112 A11	147 P6	148 M9n
113 A9	114 B12	149 C11a	150 B11a
115 C3	116 C2	151 E11a	152 D12n
117 D4n	118 E3	153 L19a	154 O19
119 B5	120 P11n	155 E10n	156 F10
121 Q11n	122 P12	157 G9	158 O6a
123 P10n	124 P9n	159 P8an	160 O16n
125 Q10n	126 M12n	161 O15	162 T17
127 K9	128 K7	163 T16	164 E12a
129 O5n	130 N5	165 E9a	166 H18n
131 F9n	132 B14n	167 H19a	168 H17
133 D10	134 D11	169 K16n	170 O9
135 G7	136 H7n	171 K15	172 H14

°108 B3. An important point, the occupation of which starts the end game. If °108 C4, •109 B5, threatening •B3.

°110 B4. An interesting play. More usual is °110 C3 in this position.

•117 D4. If •117 B2, °118 D4, •119 C5, °120 A2.

°120 P11. Good!

•121 Q11. If •121 Q12, °122 F9.

•123 P10. If this is omitted, W continues °124 Q12, •125 R12, °126 P6 with sente.

°124 P9. Another possibility is °124 O10

•125 Q10. To prevent °Q9. If B plays •125 O10, °126 O9, •127 O11 and loses sente.

°126 M12. Interesting! threatening to continue with °128 L13. °126 O10 would not have been good.

•129 O5. Excellent!

•131 F9. An important point for either side.

°132 B14. This threatens °C15, •C14+, °D14, with a ko for about 12 points.

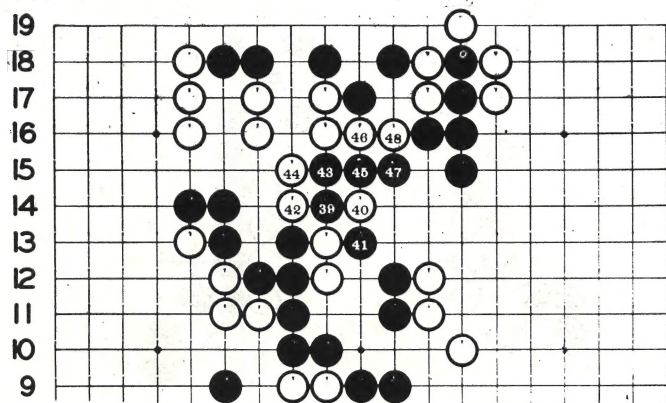


Diagram 2

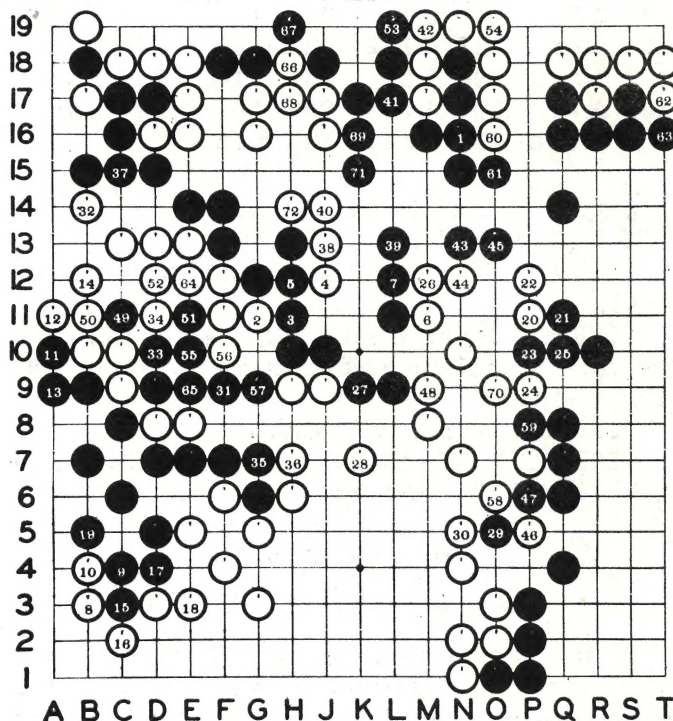
°136 H7. To play °136 C15 and set up the ko is not now effective.

°138 J13. °138 L13 would be bad because of •139 K13, °140 K14, •141 J13.

•139 L13. If B tries to win the two w stones by •139 J14, then °140 K14, •141 K13, °142 H14, •143 J15, °144 H15, •145 K15, °146 K16, •147 L15, °148 L16 (see Diagram 2) and the five black stones on the n edge are lost.

•143 N13. This and the next b play counter the influence of the w stones around J13.

°146 P5. Important! If this is omitted, B plays •O6.



°148 M9. W threatens °K11, •K10, °L10, with a ko formation. B counteracts this with his next two plays.

°152 D12. If instead °152 E10, •153 E9, °154 E12+, •155 O8!

•155 E10. If •155 O6, °156 K11, •157 K10, °158 L10, •159 M10+, °160 O10, •161 G10, °162 F10, and W is safe and threatens °E9, saving two stones and winning three, as well as the cut at G9 with the ko, which would allow some w invasion of the nw.

•159 P8. An important point!

°160 O16. If this is omitted, B plays •P17, °P18, •O16, and B gains three points.

°166 H18. If °166 L14, •167 M13, °168 H18, •169 H19, °170 H17. Now if B continues •171 L15, °172 O9.

•169 K16. A good play which shows the weakness of W's °166 H18. For B instead

Black	White	Black	White
173 K 8	174 J 8	205 E 4	206 F 17
175 O 8n	176 G 14	207 G 19	208 M 13
177 G 13	178 E 6n	209 M 14	210 P 13
179 O 12	180 O 11	211 P 14	212 C 14
181 O 10	182 O 4+	213 Q 13	214 P 16
183 Q 5	184 E 15	215 A 17a	216 A 18+a
185 D 14	186 O 7n	217 B 16a	218 B 18f
187 L 8	188 L 7	219 Q 12a	220 N 11
189 Q 9a	190 K 14	221 J 15	222 H 15
191 L 14	192 N 9	223 G 8	224 H 8
193 B 2	194 A 2a	225 D 6a	226 F 5
195 B 1	196 C 1a	227 P 17	228 P 18
197 A 4a	198 A 1+2	229 P 15	230 K 11
199 A 5	200 A 3	231 L 10	232 P 4
201 A 14	202 A 13a	233 N 8	234 E 19
203 A 15n	204 F 15n	235 A 16n	

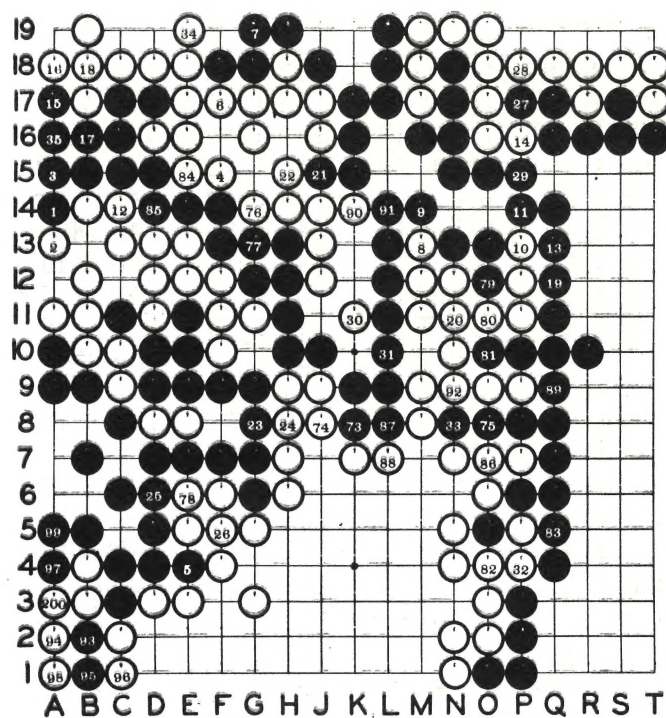
to play •169 K15 is bad, since there follows °170 K16, •171 L16, °172 K14.

°175 O8. This is probably [sic] worth three points.

°178 E6. B plays here with sente; for if he can later continue •F5+, there follows °E4, •H5, °G4, •L7.

°186 O7. Worth two points.

•203 A15. If •203 C14, °204 A15+, •205 A16, °206 A17, •207 A14+.



173-235

°204 F15. Worth two points.

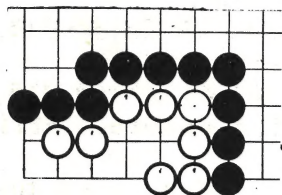
•235 A16. After this only dame points remain to be filled.

Black wins by one point.

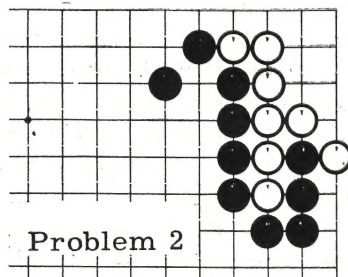
PROBLEMS

Aggressive Attitude

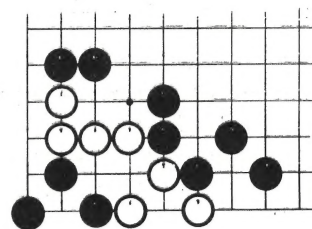
In the second issue of this Journal the problems required Black to play and save his threatened groups. This is as it should be: to make his groups safe should be the foremost consideration of Black. As the Japanese put it: "The mind of Black must be tranquil" in order to win. However, once the safety of his own groups is assured Black should assume an aggressive attitude. To do this, he should be able to perceive when an adversary's group is vulnerable so that an attack would be profitable. The problems in this issue are intended as a help in developing such judgment. Black is to play and kill.



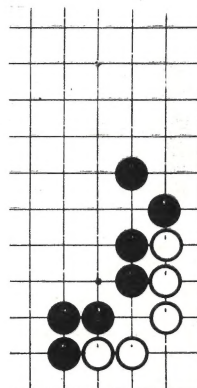
Problem 1



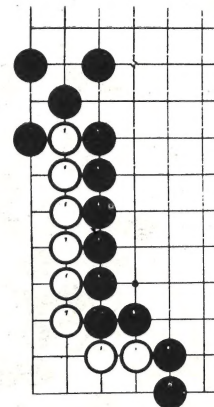
Problem 2



Problem 3



Problem 4



Problem 5

EVEN GAME FUSEKI STUDIES

by Honinbo Shusai

Part II

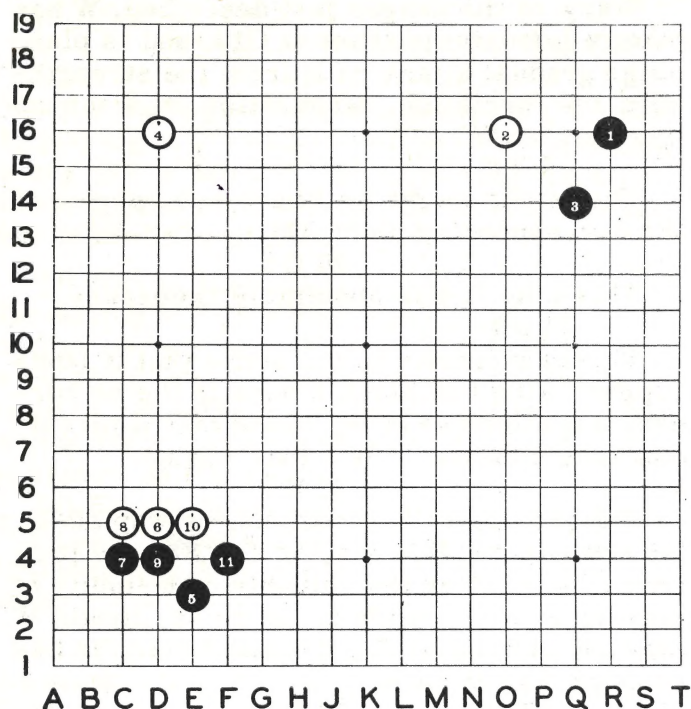


Diagram 1

Black	White
1 R16	2 O16
3 Q14	

This is the usual reply to a W attack at O16, being a defense against a W offensive at R17.

B may, however, venture a squeeze counter-attack at M17. The advisability of such a play would be greatly increased if °C16 and •E17 had already been played in the nw corner, with a high probability of a W squeeze attack at J17 against •E17.

If B omits Q14, W is likely to play R17 and occupy the corner.

At this early stage of the opening, there is little sense in B's playing elsewhere for the purpose of occupying another position.

4 D16

W may well play C16 instead. Such play may serve a good purpose; for if B should attempt an offensive by playing E17, W could profitably counter with a squeeze attack at J17.

5 E3

This stone may be played at any of the ordinary initial corner positions except D3. To play the stone in the se corner, however, would

be questionable, as it would tend to make the B formation unbalanced.

6 D5

W may well have played in the se corner instead. The play was here made at D5 for the purpose of utilizing D16 to form a large territory along the w side.

7 C4

8 C5

9 D4

This could have been played lower, at B4.

10 E5

11 F4

Made against a possible W play at F3, at the same time suggesting the next play somewhere below K4. It has a third advantage, also, as a preparation for a daring counter-attack from D9.

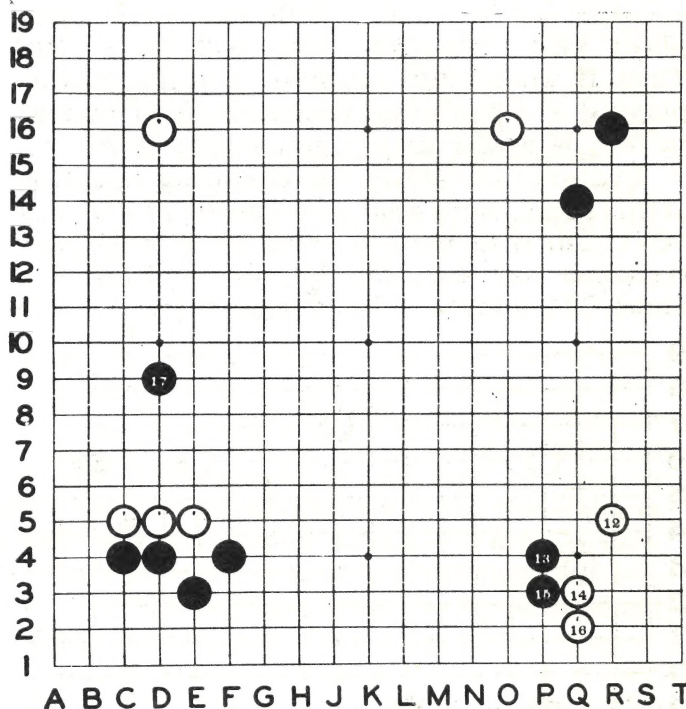


Diagram 2

12 R5

This stone may well have been played at any of the points Q4, Q5, P4; but if played at P3, B would naturally take the oppressive position Q5.

13 P4

This play is largely determined by the B formation in the sw corner. By this high attack,

followed by his blocking play at P3, B gains a valuable initiative.

14 Q 3
15 P 3
16 Q 2
17 D 9

This B initiative shatters W's ambitions along the w side. B may well play this stone lower, at C9. Should W extend the triple-stone wall C5, D5, E5, B would secure a double advantage either at C14 or C13, dominating the w side and likewise attacking the W stone at D16.

Let us here speculate upon W's possible response to •D9. Should W extend his wall by playing G6, B would immediately seize the all-important point C14, and occupy the w side. W would thus play right into B's hand.

Suppose W should make a squeeze attack on •D9 from C11. B would launch an encircling movement with G6 against W's triple-stone wall. W would accept the challenge, and try to break the siege with E8. A running encounter would ensue, with the successive plays: •E9, °F8, •F9, °G8, •G9, and °H8. Then B would shift the line of attack, and by playing at D8 attempt to cut the W formation in two. W would guard against this by F6.

Examine carefully the resulting situation at this point. Note what would be the position of °C11. The B formation would be strongly entrenched with D9, E9, F9, G9, and D8. W's stone C11 would be too dangerously close to

the B entrenchment and also too far from its ally at D16. Thus it will be easily seen that °C11 would have been played unwisely.

18 C 13

Wary of the danger just described, W has taken a defensive position at C13, and is planning a gradual attack on B from the strengthened nw formation. Moderation thus marks this play by W.

19 F 8

This stone might well have been played at the corresponding point, G6.

20 G 6

This play is now absolutely necessary.

21 J 4

This is defensive in the sense that it lends support to the two black stones in the se corner. It is offensive in the sense that it threatens encirclement of W's four stones.

22 H 7

A clever play! It threatens, by way of G9, the now isolated B formation, D9, F8, and prepares the way for the valuable opportunity of playing at K17 before B can do so. Should W play J6 instead of H7, B would seize the key position K17 at once.

23 H 9

24 K 17

25 R 7

This is comparable to W's play at K17 in its importance as affecting the game as a whole and its ultimate outcome. With this play the opening is at an end. Let us, however, speculate upon the next few possibilities:

W's next stone may be hurled into the B formation, at R12. Again, it might be pressed against •R7 by being played at R6, to be followed by •Q7 and °P5. There is still another possible attack by W, namely at Q7. Then B's reply at Q8 would be followed by °Q6. Should B then extend to P8, W could cut at R8. If this were followed by •R9, °S8, •S9 and °S7, B could gain an advantage by playing at O14, securing the initiative.

WE have received from Mr Akira Nogami of Tokyo, one of our honorary members, his six volume work on Go for beginners — just published. Judging from the diagrams, no American Go player would fail to profit from these volumes. At this time we can only place Mr Nogami's six volumes on the shelf reserved for what seem to be the more important items in the amazingly rich Japanese literature of Go. Will our Go players who can translate from the Japanese please come running!

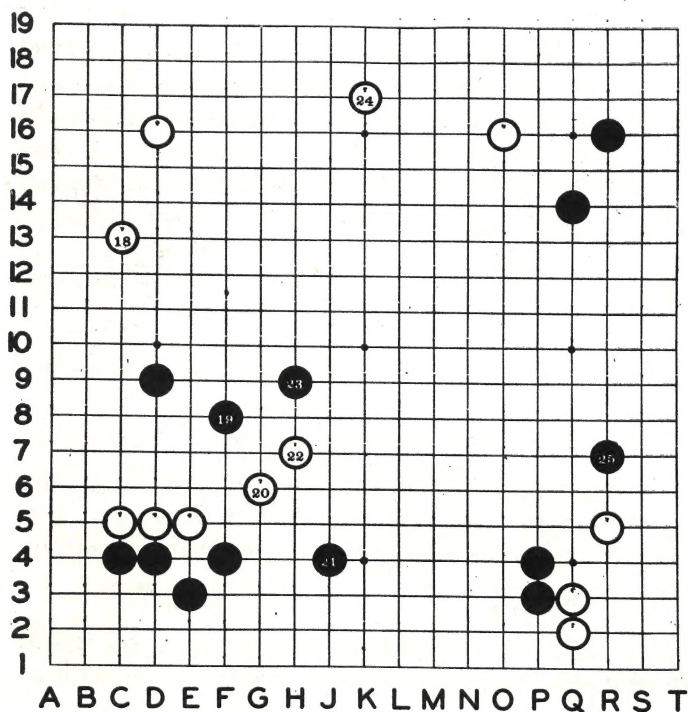


Diagram 3

THE CLASSICAL HANDICAP JOSEKI

Part III

Black extends to C7 • White seizes the corner

When B answers the F3 attack on his D4 stone by playing at C7, with the purpose of extending along the w border and acquiring influence toward the center, W has a choice between two main lines of play:

(1) He can immediately invade the corner; for example, °C3 establishes a safe W group in the corner, and B must play to limit the size of this corner territory and at the same time to establish the basis for an area of his own on the w border, or toward the center with pressure on the F3 stone.

(2) He can play to constrain B; for example, °C9 (best answered by •D3) limits the B extension along the w border, and the apparently large B corner is still reducible.

In this article we shall consider a few of the joseki which follow upon W's choosing the first of the above alternatives. These joseki are essentially examples of hand-to-hand fighting. Now it is characteristic of the game of Go that when the weaker player engages in a hand-to-hand fight with a stronger player, he can afford no errors. Spectacular disaster can follow immediately if the possibility of a cut is overlooked, or if an awkwardly placed stone permits the opponent to preempt the area the weaker player was working toward. When we combine this need for precision with the multiplicity of variations to which these joseki are subject, it is no longer sufficient to consider only the first few plays. Somewhat more extended presentation and study are indicated.

B almost invariably answers °3 C3 with •4 D3. Only under exceptional circumstances is •4 C4 considered an acceptable alternative.

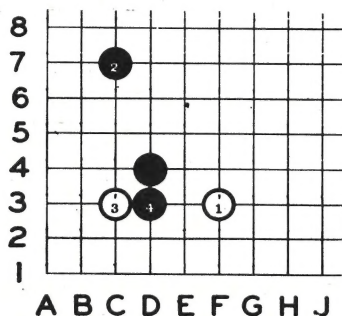


Diagram 1

Diagram 1

We can distinguish between two broad lines of development which follow from the position of Diagram 1. The first, which we shall now consider, is characterized by W's sooner or later edging along the s border with a play at D2, which B answers with E2. The other, which we leave for later consideration, involves B's constraining W by playing C2. (In addition to these two lines of play, there are others which will be taken up in due course.)

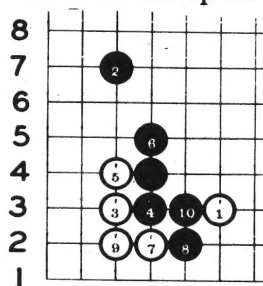


Diagram 2

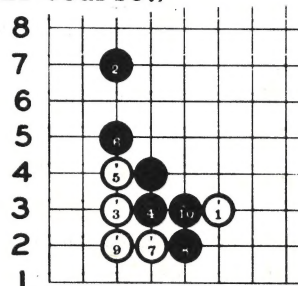


Diagram 3

White plays D2

Diagrams 2 and 3 show the basic formations, then, to which the present article is limited. •6 D5 leads to the simpler line of play, and is recommended if the handicap is great—say six stones or more. •6 C5 makes the W territory a few points smaller, but can lead to complications. It may be recommended in games of four or less handicap stones.

6 D 5

Diagrams 4, 5, 6, 7 and 8 show the usual continuations from the position of Diagram 2. In Diagrams 4 and 5, W extends to B6; in Diagrams 6 and 7, he plays C5; in Diagram 8, B 5.

Diagram 4

•12 C6. If B plays 12 B7, W cuts (°C6, •D6, °D7) and B's position is bad.

•14 B8. B must halt W's advance, and need not fear the cut at C8.

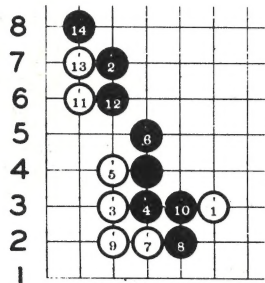
Possible continuations are:

(1) °15 C5, •16 C8, whence °17 F5, •18 F6, °19 G6, •20 F7 (if °19 G5, then •20 E6!). Or °17 F2, •18 F1.

•16 D8 would be poor; for W could later play C9 with sente.

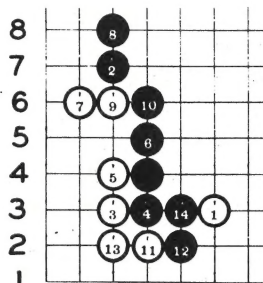
°17 D6 would be futile because of •18 E6, °19 D7, •20 E8.

(2) °15 C8, •16 D8, °17 C9, •18 B5, °19 B9, •20 A6, °21 A8+, •22 C5, °23 B4. W must play to make the corner safe and B has opportunity to harass the F3 stone.



A B C D E F G

Diagram 4



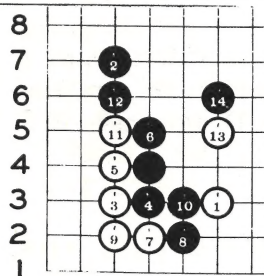
A B C D E F G

Diagram 5

Instead of answering W's northward extension to B6 by playing C6, B can play C8, giving the joseki of Diagram 5. (The change in order of play—7 B6 instead of 7 D2—is of no consequence to the present discussion.) This joseki is not to be recommended if the position on the rest of the board is such that W can cut at D7 without being caught in shicho. The opportunity that W may have to make a double-threat play against the Q16 corner, so that B has to choose between protecting that corner or protecting against °D7, should not be overlooked.

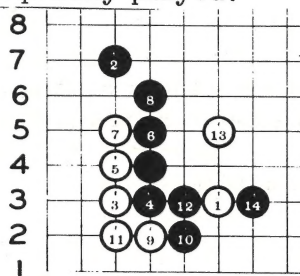
Diagram 6

This position is also reached after the sequence: °7 C5, •8 C6, °9 D2, •10 E2, °11 C2, •12 E3, which is frequently played.



A B C D E F G

Diagram 6



A B C D E F G H

Diagram 7

•14 F6. The timorous play •14 E6 would be poor. It is an acceptable response to °13 F4, however.

Possible continuations are:

(1) °15 G6, •16 F7 (again •E6 would be poor; but after •F7, B has a good position no matter how W continues), whence:

°17 •18 °19 •20 °21 •22 °23 •24

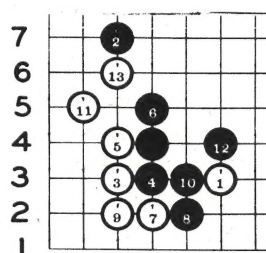
- a) G5 F8
- b) G5 G7
- c) F2 F1 H2 H8
- d) F2 F1 G1 E1
- e) G7 G5 H5 G4 H4 G3 H3 G2
- f) G7 G8 H5 F9
- g) C11 G5

(2) °15 G5, •16 E6.

Diagram 7

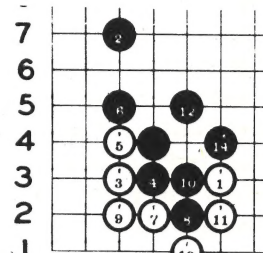
Instead of answering °C5 by •C6, B can play D6, giving the position of Diagram 7.

•14 F7 is a recognized alternative to •14 G3. After •14 G3, the play might continue: °F2, •G2, °F1, •F4, °G4, •E4, °E1, •J3, °G5, •B6, °B5, •J5.



A B C D E F G

Diagram 8



A B C D E F G

Diagram 9

Diagram 8

Possible continuations are:

(1) •14 D6, °15 D7, •16 B6, °17 C5, •18 C8, °19 E7, •20 D10.

(2) •14 E7, °15 D7, •16 E8, giving up the C7 stone to gain strength toward the center.

6 C5

The usual continuations from the position of Diagram 3 are shown in Diagrams 9, 10 and 11.

Diagram 9

°11 F2. Through the last three plays W has prepared to cut at D5. •12 E5 is therefore necessary. After •14 F4 B has a good position.

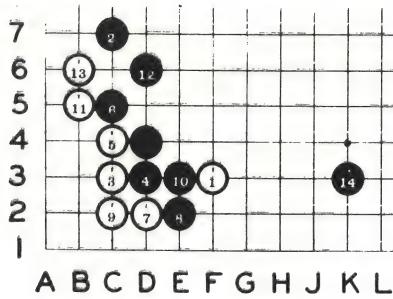


Diagram 10

Diagram 10

If W plays $\circ 11$ B5, B has the choice of $\bullet 12$ D6 (Diagram 10) or $\bullet 12$ C6. If W does not answer $\circ 13$ B6 after $\bullet 12$ D6, B can play B6 with sente toward a strong position on the w border. Alternatively, he has the powerful play at K3 as shown. Because it gives B one of these strong lines of play, $\bullet 12$ D6 is to be preferred to the more usual $\bullet 12$ C6.

Diagrams 11 and 12 show two of the continuations which may follow from B's electing $\bullet 12$ C6.

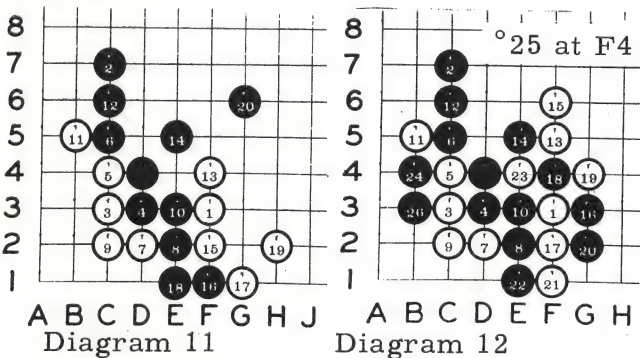


Diagram 11

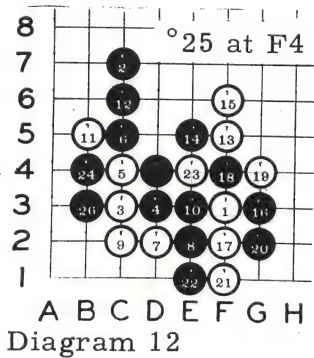


Diagram 12

Diagram 11

$\bullet 14$ E5 is necessary; for if B plays elsewhere, there follows: \circ E5, \bullet D5, \circ E7 and B's position is poor, since the W stones have a strong influence toward the center.

After $\bullet 20$ G6, B has opportunity for a strong attack at J3 should W play elsewhere.

The first twelve plays of Diagram 11 are frequently played in one of the following sequences:

(1) $\circ 5$ C4, $\bullet 6$ C5, $\circ 7$ B5, $\bullet 8$ C6, $\circ 9$ D2, $\bullet 10$ E2, $\circ 11$ C2, $\bullet 12$ E3.

(2) $\circ 5$ D2, $\bullet 6$ E2, $\circ 7$ C2, $\bullet 8$ E3, $\circ 9$ B5, $\bullet 10$ C5, $\circ 11$ C4, $\bullet 12$ C6.

Occasionally, when there are white stones to the north, and B wishes to prevent a connection, $\bullet 10$ C6 is played instead of $\bullet 10$ C5 in sequence (2) above. In general, $\bullet 10$ C5 is safer. Continuations from $\bullet 10$ C6 are:

(1) $\circ 11$ C5, $\bullet 12$ D5, $\circ 13$ E6, $\bullet 14$ F4, $\circ 15$ D6, $\bullet 16$ D8, $\circ 17$ G6, $\bullet 18$ G3.

(2) $\circ 11$ F4, $\bullet 12$ C5, $\circ 13$ E5, $\bullet 14$ B4, $\circ 15$ C4, $\bullet 16$ D5, $\circ 17$ B3, $\bullet 18$ E6, $\circ 19$ F6, $\bullet 20$ F7, $\circ 21$ E7, $\bullet 22$ E8, $\circ 23$ D6+, $\bullet 24$ D7, $\circ 25$ E6, $\bullet 26$ F8.

(3) $\circ 11$ F4, $\bullet 12$ F6, $\circ 13$ E5, $\bullet 14$ C4, $\circ 15$ B4, $\bullet 16$ E6; or $\circ 15$ E6, $\bullet 16$ B4, $\circ 17$ F7.

Diagram 12

This joseki is a good choice for W only if there is a white stone at M3, N3 or N4. It is very poor if a black stone stands at one of these points.

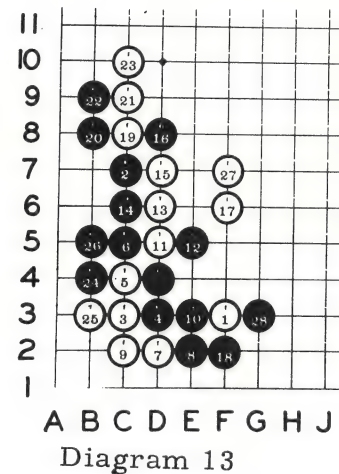


Diagram 13

Diagram 13

It is not advisable for W to cut at D5, as the development of Diagram 13 shows. After $\bullet 28$, B has a good position. In this sequence, $\bullet 18$ F4 would not be good; for then would follow: $\circ 19$ F2, $\bullet 20$ F1, $\circ 21$ G1, giving B a poor position.

[The joseki which follow from $\circ 1$ F3, $\bullet 2$ C7, $\circ 3$ C3 but which do not involve a later W play at D2 will be considered in the next article of this series.]

The unsatisfactory character of the existing unwritten laws of present-day igo is shown by this statement: "The decision is reached by the joint conclusion of both players, and in case this is impossible the game is drawn." But in actual play we require that decision shall be absolute, and the drawn game should be ruled out.

—Shimada Takuji, Igo Kempo

UNANNOTATED GAMES: A CLASSICAL GAME

This game is mentioned by Rudolf Aron in his critique on modern and classical Go, published in the second issue of this Journal in a Letter to the Editor. Note Mr Aron's comment on unannotated games in the same issue.

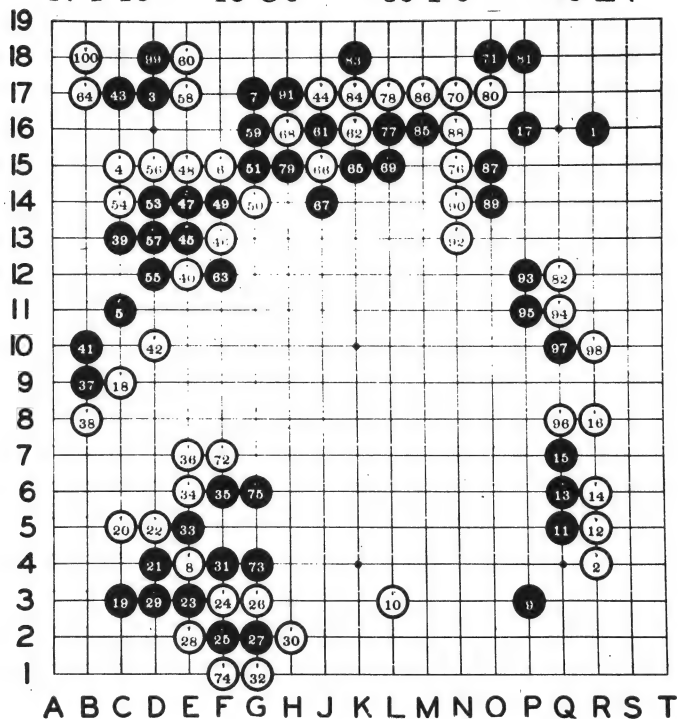
Mr Aron has submitted two other games played during the lifetime of Honinbo Shusai [Honinbo Shusai vs Iwasaki Kenzo—with notes by Kubomatsu, partially translated—and Honinbo Shusai vs Nakagawa] in support of his argument. These two additional games will be published in following issues.

Played in 1901

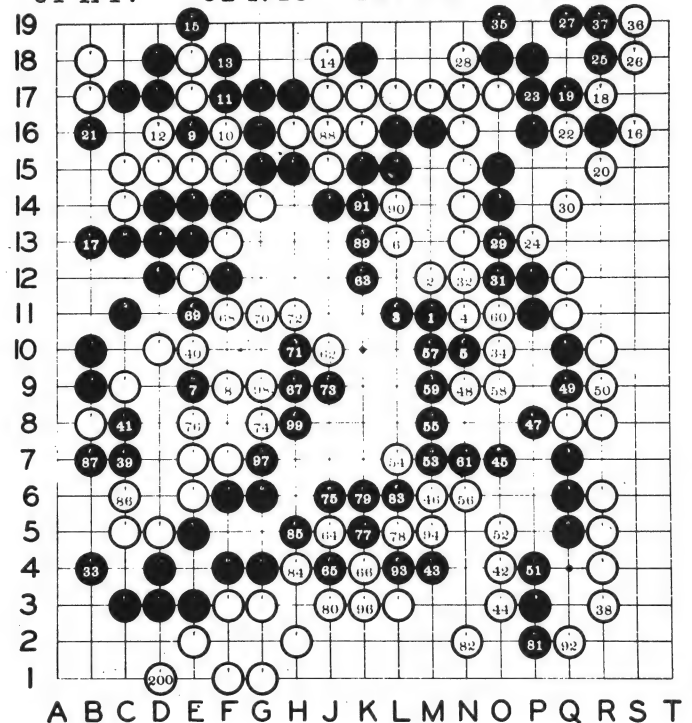
Black: Nakagawa Kamesaburo (8th degree)
White: Honinbo Shusai
(5th degree, later Meijin)

From Igo Kurabu, March 1941, p 25

Black	White	Black	White
1 R 16	2 R 4	19 C 3	20 C 5
3 D 17	4 C 15	21 D 4	22 D 5
5 C 11	6 F 15	23 E 3	24 F 3
7 G 17	8 E 4	25 F 2	26 G 3
9 P 3	10 L 3	27 G 2	28 E 2
11 Q 5	12 R 5	29 D 3	30 H 2
13 Q 6	14 R 6	31 F 4	32 G 1
15 Q 7	16 R 8	33 E 5+	34 E 6
17 P 16	18 C 9	35 F 6	36 E 7

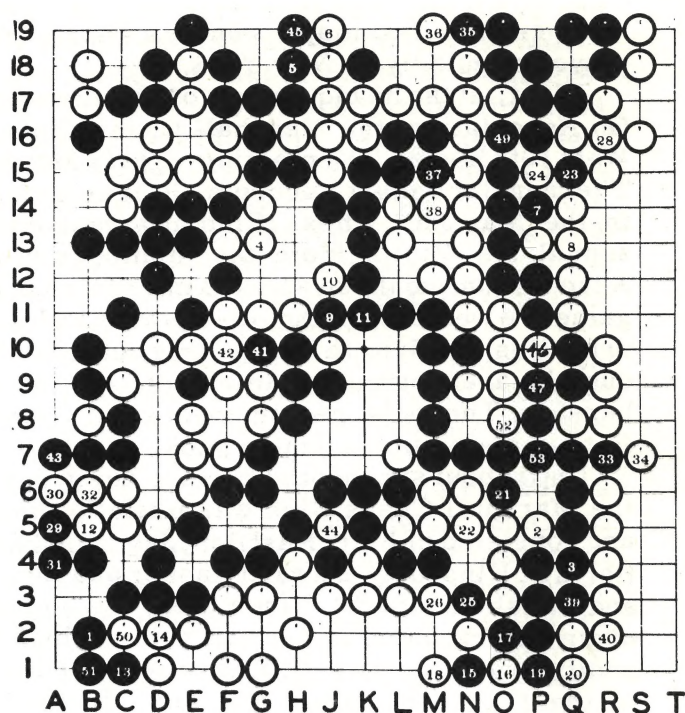


Black	White	Black	White
37 B 9	38 B 8	93 P 12	94 Q 11
39 C 13	40 E 12	95 P 11	96 Q 8
41 B 10	42 D 10	97 Q 10	98 R 10
43 C 17	44 J 17	99 D 18	100 B 18
45 E 13	46 F 13	101 M 11	102 M 12
47 E 14	48 E 15	103 L 11	104 N 11
49 F 14	50 G 14	105 N 10	106 L 13
51 G 15	52 D 13	107 E 9	108 F 9
53 D 14	54 C 14	109 E 16	110 F 16
55 D 12+	56 D 15	111 F 17	112 D 16+
57 D 13	58 E 17	113 F 18	114 J 18
59 G 16	60 E 18	115 E 19	116 S 16
61 J 16	62 K 16	117 B 13	118 R 17
63 F 12	64 B 17	119 Q 17	120 R 15
65 K 15	66 J 15	121 B 16	122 Q 16+
67 J 14	68 H 16+	123 P 17	124 P 13
69 L 15	70 N 17	125 R 18	126 S 18
71 O 18	72 F 7	127 Q 19	128 N 18
73 G 4	74 F 1+2	129 O 13	130 Q 14
75 G 6	76 N 15	131 O 12	132 N 12
77 L 16	78 L 17	133 B 4	134 O 10
79 H 15	80 O 17	135 O 19	136 S 19
81 P 18	82 Q 12	137 R 19	138 R 3
83 K 18	84 K 17	139 C 7	140 E 10
85 M 16	86 M 17	141 C 8	142 O 4
87 O 15	88 N 16	143 M 4	144 O 3
89 O 14	90 N 14	145 O 7	146 M 6
91 H 17	92 N 13	147 P 8	148 N 9



Black	White	Black	White
149 Q 9	150 R 9	203 Q 4	204 G 13
151 P 4	152 O 5	205 H 18	206 J 19
153 M 7	154 L 7	207 P 14	208 Q 13
155 M 8	156 N 6	209 J 11	210 J 12
157 M 10	158 O 9	211 K 11	212 B 5
159 M 9	160 O 11	213 C 1	214 D 2
161 N 7	162 J 10	215 N 1	216 O 1
163 K 12	164 J 5	217 O 2	218 M 1+
165 J 4	166 K 4	219 P 1	220 Q 1
167 H 9	168 F 11	221 O 6	222 N 5
169 E 11+	170 G 11	223 Q 15	224 P 15+
171 H 10	172 H 11	225 N 3	226 M 3
173 J 9	174 G 8	227 Q 15+	228 R 16
175 J 6	176 E 8	229 A 5	230 A 6
177 K 5	178 L 5	231 A 4	232 B 6
179 K 6	180 J 3	233 R 7	234 S 7
181 P 2	182 N 2	235 N 19	236 M 19
183 L 6	184 H 4+	237 M 15	238 M 14
185 H 5	186 C 6	239 Q 3	240 R 2
187 B 7	188 J 16	241 G 10	242 F 10
189 K 13	190 L 14	243 A 7	244 J 5+
191 K 14	192 Q 2	245 H 19	246 P 10
193 L 4	194 M 5	247 P 9	248 P 15+
195 J 4+	196 K 3	249 O 16	250 C 2
197 G 7	198 G 9	251 B 1	252 O 8
199 H 8	200 D 1	253 P 7	
201 B 2	202 P 5		

• 227 at Q15; ° 248 at P15



201 - 253

Black won by 4 points

EQUIPMENT

Stones made of catalin (a heavy unbreakable plastic), which in our opinion compare well with the better Japanese stones, at a price of about \$ 19.00, may be ordered from:

Mr Henry Westphalen, 73 Serpentine Road, Tenafly, New Jersey.

Stones in the form of small poker chips, in plastic boxes, at a price of \$ 2.00, to meet the needs of those who do not choose at the moment to purchase the more satisfactory stones listed above, may be ordered from:

Mr Lester H. Morris, 25 Green Avenue, Madison, New Jersey

Those wishing to investigate the possibility of obtaining genuine Japanese stones are advised to contact:

Mr J. Y. Matsumoto, 157 East 38th Street, New York 16, N.Y.

Cardboard boards, 19 x 19, at about 65 cents apiece, may be ordered from Mr Westphalen (see address above); 13 x 13 boards at 58 cents.

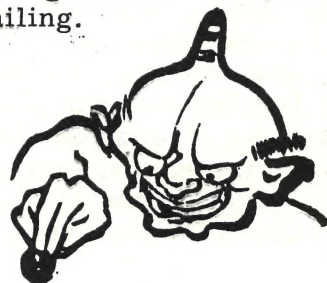
Those wishing to purchase 3/4" thick plywood boards or wooden bowls for stones are

advised to contact:

Mr John Kaufman, 408 Seventh Street, Brooklyn 15, N.Y.

Literature: Except for back issues of the Journal, which may be ordered from the Association at \$ 1.00 a copy, the only material on the game now in print in English is the appendix to Modern Chess Strategy, by Edward Lasker, published in 1945, and available through your bookseller.

A Go Primer, by Dr Gilbert W. Rosenthal, 1739 Eutaw Place, Baltimore 17, Maryland, is a manual for a 13 x 13 board. It is an excellent presentation of the small board, well suited for beginners. The price is \$ 2, including mailing.



GO IN THE NEW YORK CITY AREA

There are two major centers where Go is played regularly in New York City:

First, at the headquarters of the American Go Association, the Marshall Chess Club, 23 West 10th Street. The meeting night is Monday. The regulars must secure a Go membership in the Marshall Chess Club at a reasonable annual fee. Visits from the members of the Association and those who are interested in the game are welcomed. Out-of-towners and suburbanites who drop in irregularly but still frequently are entitled to an out-of-town membership. The only requirements for visitors is to register in the house book.

Until about six months ago the Go group in the Marshall Chess Club was pitifully small, and consisted of Fritz Kastilan, Jay Eliasberg, Boris J. Kinsburg, Edward Lasker and Lester and Elizabeth Morris. Since then, the number of players has been steadily growing. The first addition was Claude C. Chavaley, formerly of the Princeton group and now teaching at Columbia. Next to come was Arnold Proujansky, the dean of the 42nd Street group and the strongest occidental player in New York. He was followed in quick succession by many others. The membership at present includes Ben Kane, Robert Gillooly, Earl Mittleman, and T. L. Rossi.

We are also proud to have with us Mr Hayakawa and Mr Takashima, the two strongest Japanese players in the New York area.

Mr Takashima is an honorary member of the American Go Association. From the beginning of Go playing at Lee Chumley's Restaurant, Mr Takashima has been the mentor of New York Go players, trying to teach them good Go. It was and probably still is a disheartening task, which he has been performing these many years with unfailing patience and courtesy.

The other Go stronghold is at Fisher's Chess and Checkers Academy at 212 West 42nd Street. Go is played there almost every day in the week. The rate is by the hour and is reasonable. Go was introduced there by the late Joseph P. Bowles several years ago, and it turned out to be a strong recruiting center for new Go players. Many Japanese players come to Fisher's, among them Mr Murata, a strong player. Probably the most popular time of the

week is Saturday night, with Friday night running a close second.

There are also several Japanese Go clubs and Go playing centers in the New York area.

An account of Go in the New York area, and indeed on this continent, would be incomplete without mentioning Caldwell, New Jersey. In this suburban community are the two largest libraries on Go in this country and perhaps in the world. Karl Davis Robinson, our editor, has accumulated through the years an amazingly complete collection of Japanese books and periodicals on Go. Since the Nippon Kiin library in Tokyo was bombed out during the war, the Robinson library may well be the outstanding oriental library on Go in the world. The completeness of this library is illustrated by the fact that when Nippon Kiin wished to reconstruct their library after the war, they wrote for a copy of the Robinson library catalog. The other library in Caldwell belongs to George and Edith Chernowitz. It was started by acquiring the late W. D. Witt's collection in Philadelphia.

—Boris J. Kinsburg

[A brief historical note is in order. American Go came from two sources: Arthur Smith's Book, published in 1908, and Edward Lasker, who arrived from Europe during World War I, having learned Go from Korschelt's early work — which is the source of German Go. The first known American Go playing was at the old New York Press Club — the players: Lee Foster Hartman, Edward Lasker, Karl Davis Robinson, and Nakamura Mokichi, who helped Arthur Smith in the writing of his book, and translated into English Hiroshi's Fuseki Tsuron.

W. D. Witt introduced Go in Philadelphia at about the same time.

In the 1930's Go became a Monday night feature at Lee Chumley's Restaurant at 86 Bedford Street, the players at first limited to Fritz Kastilan, Edward Lasker, Karl Davis Robinson, and two Go-playing waiters, K. Mita and Henry Y. Kanagase.

So far as known, American Go originated from Arthur Smith's book or from the early Go playing in New York and Philadelphia — with Edward Lasker and the late W. D. Witt running neck and neck as Go's most ardent missionaries.]

GO IN THE SAN FRANCISCO AREA

As San Francisco is a chess stronghold, most of the Go played here is by players who picked up the game from Arthur Smith's book, next to the chess books on the library shelves. With that kind of a start, Go activities were slow in the beginning. Although there are perhaps a dozen of us who knew about the game in, say, 1928, it was not until 1938 that the first set of stones and a board were acquired and we began by playing Go-moku.

In 1939 or 1940 an attempt was made by W. A. de Havilland to introduce Go at the Mechanics Institute chess room. Unfortunately, none of the Go players happened to meet Mr. de Havilland at the time and we only heard of it after he had left. Mr. de Havilland found the local chess players a very conservative lot and was unable to proselyte a single one.

Shortly before the outbreak of war we discovered the existence of the local Japanese colony and their excellent Go club, but had made little progress and had acquired only three genuine Go sets before the Japanese were excluded from the West Coast for the duration of the war.

During the war, friends in the Pacific found stones, boards and even Go literature. When the furnishings of the San Francisco office of the NKY steamship lines were auctioned, we bid in two bowls of stones, two big go bans and two shogi bans (which we turned into 15 by 15 Go boards). The next bidder was a butcher who had his eye on the Go bans for use as chopping blocks. At the present time we have about ten sets of stones and have installed one at the Mechanics Institute chess room.

Our Go club is composed of Wm. P. Barlow, Fred Byron, Stephen Delaberto, Stillman Drake, Mark Eudey, Guthrie McClain, Robert Willson as active members, Walter W. Mar-

seille as an honorary member; and there are half a dozen occasional participants. Meetings are irregular and are held at members' homes. Games for visitors can be arranged by calling Guthrie McClain, 544 Market Street, San Francisco. Several of our members also belong to the Japanese club. This club is located at 1881 Bush Street. One can always find a game there. Also there are a number of Go players at the University of California in Berkeley who play infrequently.

Dr. Marseille is our strongest player. He has had his handicap reduced until the best Japanese players, ranked at 2nd and 3rd degree, can only give him first play (and often with dubious success at that). Mr. Naojiro Fujie, our teacher, gives Barlow and McClain 5 stones for teaching purposes, and ranks them 5th or 6th class (kyu). Mr. Fujie is 3rd degree. The remainder of our club rank 7th and lower.

The Japanese club played a match with the Los Angeles club on January 7th and 8th, 1950. Games between degree players only resulted in San Francisco 34, Los Angeles 14. Walter Marseille won two out of three games, including a win over Fukuhara (4th degree), at 3 stones handicap, breaking even in the two no-handicap games. The manner in which these tournaments are run is bewildering to a chess player. I am sure that it is an orderly process, but the seemingly haphazard pairings, where some players get in seven or even eight games while others may play only three, appears confusing. In the occasional tournaments in which some of our group participate we get 15, 30, 45, 60, 75, 90, 105, 120 points per game according to some sort of rating system which is apparently incapable of explanation.

—Guthrie McClain

AN EYEWITNESS REPORT ON GO IN POST-WAR JAPAN

Since the Occupation began, Go playing has been gradually recovering along with the other aspects of Japanese life. Nippon Kiin's headquarters and library were burned during the war, but the organization has re-formed and the library is being assembled again from various sources.

Four Go magazines are now being published: Igo Shuryu, Kido, Ki En, and Igo Keu Kyn. (The first of these titles is hardly translatable. Literally it means Go Spring and Autumn. The others might be translated: The Way of Go, A Garden of Go, and A Study of Go.) The quality of the paper is far inferior to that used

before the war. The same remark applies to the few new books which have been published and to the old ones which have been republished. There is little evidence of the profound study of Go that was interrupted by the war.

I have seen Go-bans being made on the Ginza, but there is very little Kaya wood available, and a substitute is commonly used which has a dull, dead, yellowish surface. One sees many Go stones made of wood, plastic and the like being sold. The good, old stones can be bought second-hand but are very expensive.

I do not remember hearing of any of the famous Go players being killed in the war, but many were reduced to quite painful poverty, and they are now less concentrated in Tokyo than formerly.

The rules concerning the title of Honinbo have been altered with some idea of democratizing the old feudal arrangements and also

to get more financial backing for Nippon Kiin. The title is now held for only one year, and a series of contests is held annually to decide the championship. The games are then published by the large newspaper which now finances Nippon Kiin.

It is common knowledge in Japan that Go Sei Gen is by far the strongest living player, but he does not attempt to win the championship, although he always seems to be able to defeat any opponent when he consents to play.

It is only within the past year that the sort of Go clubs which were so common in Japan before the war have begun to appear again in Tokyo. When I left Tokyo in December 1948, I knew of two of these in downtown Tokyo where anyone could walk in off the street and use the club's equipment for a small fee.

—John L. Bauer

SOLUTIONS OF PROBLEMS

Problem 1

•1 D2 (threatening to play D1 and E2, taking six). °2 D1 (after stone °2 C1 would follow •3 A2). •3 B1. Every beginning other than •D2 would be thwarted by the opponent's himself playing °D2.

Problem 2

•1 Q19, °2 S18, •3 T17, °4 T16, •5 R19, °6 S19, •7 T18, °8 P19, •9 Q19, and W has only one eye.

Problem 3

The three black stones in the corner cannot be saved. •1 C2 (threatening to win immediately with •D2). °2 D2, •3 A4, °4 A3—and now B must play in such a manner that W, after taking the black stones in the corner,

will be unable to build two eyes. Any other beginning W will answer with °2 C2.

Problem 4

•1 T2, °2 T5, •3 T3, °4 Q1, •5 S2, °6 R3, •7 S1.

Or •1 T2, °2 T5, •3 T3, °4 S2, •5 Q1, °6 R1, •7 T1.

Problem 5

The hardest but most elegant in this group. •1 B2, °2 B1 (upon °2 A2 would follow •3 B1). •3 A2, °4 C1 (after °4 A3 would follow •5 C1). •5 A7, °6 A6. (If °6 A3, then •7 A6.) •7 A3, °8 A9+2, •9 A4. (If •9 D1, then °10 A4, •11 A1+4, °12 C2). °10 A5. (If °10 A8, then •11 D1.) •11 D1, °12 A1+4, and B by a beautiful play prevents W from building two eyes.

Sir:

Your problem editor has slipped! This letter is probably not the first and I hope not the last to call attention to Vol 1, number 2, p 30, problem 4. The solution suggested on p 32, •1 E1, is answered by °2 H1. If then •3 C1+, °4 B2; or if •3 C3, °4 B3 (shicho) kills.

This problem can be found in Arthur Smith, p 204, problem I, 6, with colors reversed, around the D16 corner. The solution of the problem in the Journal is:

•1 C3, °2 B3, •3 C4, °4 C5, •5 B2, °6 B4+2, •7 B1, °8 A2, •9 H1! °10 F1, •11 F2, °12 E1, •13 G1, °14 C3, •15 C1+3, °16 D1, •17 E1+.

This is not the "simplest" but is the toughest in the issue. A similar problem occurs in R ger's *Das Gospiel* (first edition), p 117.

—G. W. Rosenthal

[Mr Rosenthal was the only one to write us about this slip.]